Authentic GUITAR-TAB Edition
Includes Complete Solos

PANTERA

GUITAR ANTHOLOGY SERIES

PARENTAL ADVISORY EXPLICIT LYRICS

PANTERA ANTHOLOGY

GUITAR TABLATURE EDITION

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13 STEPS TO NOWHERE

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

*All gtrs. tuned down approx. 1½ steps:
⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯

Moderately slow: Tempo I (♩ = 84)

Intro:

Drums 4 E5 B♭5 E5 B♭5

Whores! *Whores!*

**Gtr. 1

f

*Pitch falls somewhere between 1 & 1½ steps down. **Two gtrs. arr. for one.

E5 B♭5 E5 B♭5

Whores! *Whores!*

E5 N.C.

slight P.M.

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Verses 1 & 2:
E5 B♭5 E5 B♭5
1. Your win - dows board - ed up, your pri - vate lives ex - posed.
2. See additional lyrics
Riff A
slight P.M.
w/Riff A (Gtr. 1) 3 times
The talk shows pump it up, lab rats dis - eased for show. We're doomed to use the slang,
out - break of drug rou - lette. A church burned to the ground, not e - ven no - ticed yet.
Chorus:
E♭5/B♭
To Coda
D.S. al Coda
N.C.
Thir - teen! Thir - teen! Thir - teen! Thir - teen! Thir - teen! Thir - teen steps! Ah!
Gtr. 2
mf
w/wah wah
Coda
N.C.
Bridge:
N.C.(B♭5)
Leads to no - where!
Your back - lash dis - lo - cates, an
Gtr. 1

N.C.
un - time - ly reign of doom!
N.C.(B♭5)
The wolf poked with the stick,
a - waits with can - cer - ous breath!
N.C.
D♭5/A♭
C♭5/G♭
N.C.(B♭5)
Leads to no - where!
Out - sid - ers still sup - pose,
1/4
there's ho - ly streets to roam!
N.C.
(15ma)
A.H.

N.C.(B♭5)
The truth should not sur - prise, your homes were built on lies!
N.C.
Lies! Yeah!
Slower: Tempo II (♩. = 48)
Interlude:
Gtr. 2
*Gtr. 2
Gtr. 1
w/wah wah
8va
*Two gtrs. arr. for one.

Verse 2:
A backwards swastika,
The black skin riddled in lead.
A nazi gangster Jew,
It beats a dog that's dead.
It's in to use the slang,
Outbreak of gun roulette.
The cross slants to the side,
Will prove the damnedest yet.
(To Chorus:)

BECOMING

All gtrs. tune down 1 step:
⑥=D ③=F
⑤=G ②=A
④=C ①=D

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

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F♯5 G5 N.C.(E5) F♯5 G5
birthed its gift.
P.M.
Double-time
N.C.(E5)
W/ RHY. FIG. 1A (GTR. 2) (4 TIMES)
F♯5 G5
No more. The small one, the weak one, the fright - ened one.
N.C.(E5) F♯5 G5
Run - ning from beat - ings, de - flat - ed, I'm be - com - ing
N.C.(E5) F♯5 G5
more than a man. More than you ev - er were.

N.C.(E5)
F♯5
G5
Driv - en and burn - ing to rise be- yond Je - sus!
P.M.
Chorus:
Half-time feel
B5
A5
D5/A
w/Fill 1 (Gtr. 2)
(B5)
(A5)
D5/A
I'm born a - gain
P.M.
P.M.
B5
A5
D5/A
with snake's eyes.
Be - com - ing
P.M.
Fill 1
Gtr. 2

w/Fill 1 (Gtr. 2)
(B5)
(A5)
D5/A
1.
Double-time
God - size.
P.M.
w/Rhy. Fig. 1A (Gtr. 2, 4 times)
N.C.(E5)
F♯5
G5
Err!
P.M.
N.C.(E5)
F♯5
G5
N.C.(E5)
P.M.
P.M.
F♯5
G5
N.C.(E5)
F♯5
G5
P.M.

2. **Double-time**
D5/A

To Coda ⊕

Yeah!

Interlude:
Play 4 times
N.C.(E5)
(Bass gtr. imitates Rhy. Fig. 1)

w/Gtr. synth sound effects

F♯5 G5 D5/A

D.S. 𝄋 *(2nd ending) al Coda* ⊕

Coda
⊕
Play 4 times
N.C.(E5)

F♯5 G5 E5

(2nd time) God - size.

P.M.

P.M.

Additional Lyrics

Verse 2:
I found my life was slipping through my hands.
Perhaps through death my life won't be so bad.
I can see you, can fuck you, inside of you.
Staring through your eyes.
Belittle your friends to serve me, to suck me, to realize my saving grasp.
I of suicide. I the unlord.

DRAG THE WATERS

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

Drag the Waters - 11 - 1
0223B

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Verses 1 & 2:
F5 E5 F5 E5 N.C.
F5 E5 N.C.
1. A smack on the wrists is the words from the mouth of the out - sid - ers, law - yers, po - lice.
2. See additional lyrics
Gtr. 1
Rhy. Fig. 2
A small price to pay for the dope and the guns and the rape, it should all be o - kay.
end Rhy. Fig. 2
C5 B5
Your
w/Rhy. Fig. 2 (Gtr. 1)
fa - ther is rich, he's the judge, he's the man, he's the god that got your sen - tence re - duced.
But in the back of his mind, he well knows what he'd find if he looked

Chorus:
F5 E5
a lit - tle deep - er in you.
In you!
Gtr. 1
P.M.
F5 E5 N.C.
Drag the wa - ters some more.
Like nev - er be - fore.
P.M.
(G5)
Whoa!
Ah!
How!
P.M.
P.M.
P.M.
(A5)
Yeah!
How!
Yeah!.
P.M.
P.M.

w/Rhy. Fig. 1 (Gtr. 1) 4 times
C5/G D5/A E♭5/B♭ F5 E5 F5 E5
How!
Whoa!
P.M.
N.C. F5 E5 F5 E5 N.C. F5 E5 F5 E5
Drag the wa - ters some more.
Like nev - er be - fore.
N.C. F5 E5 F5 E5 N.C. N.C.
Drag the wa - ters some more.
Interlude:
F5 E5 F5 E5
Gtr. 2
f
grad. bend
w/flanging & echo effects, & wah as filter effects
hold
Gtr. 1

F5 E5
1½
grad. bend 1/2
F5 E5
Guitar Solo:
N.C.
Gtr. 2
w/flange echo & wah used as filter
P.M.
w/delay

(F5) (E5)

hold bend

w/delay

8va

*T T T

*Tap string while holding bend.

(F5) (E5)
P.M.
8va
w/delay
1½
(F5) (E5)
1½
P.M.
(8va)
w/delay
2½

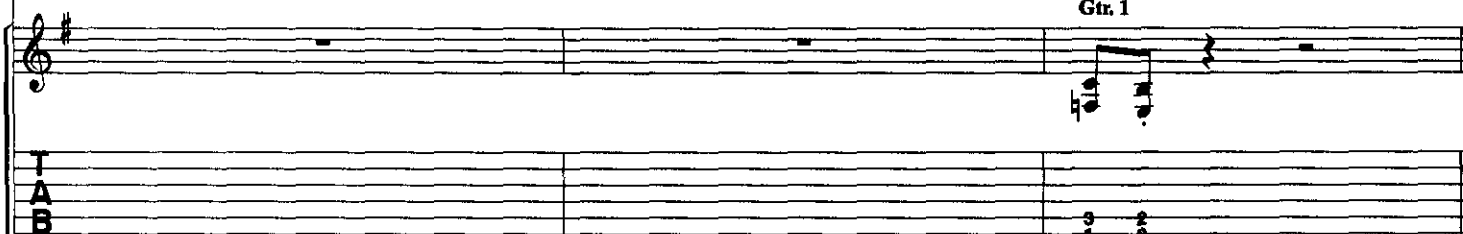
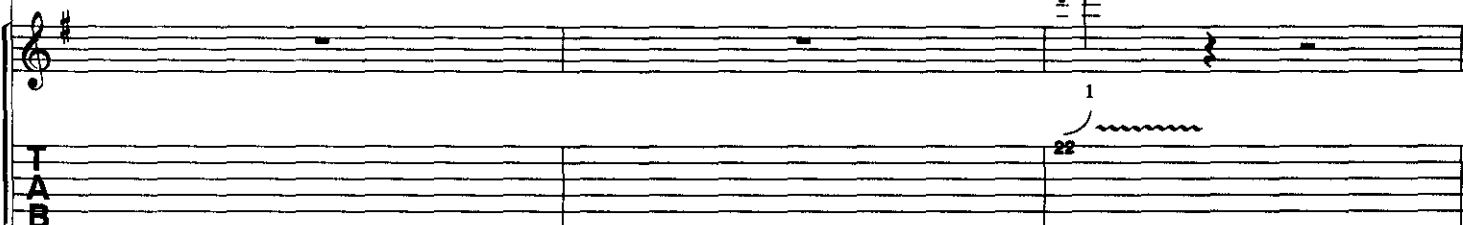
Chorus:
w/Rhy. Fig. 1 (Gtr. 1) 4 times
F5 E5
N.C.
Yeah! Ha!
Drag the wa - ters some more.
Like nev - er be - fore
8va
Gtr. 2
Double-time feel
Gtr. 1
P.M.

N.C. F5 E5 F5 E5 N.C.

Like nev - er be - fore. Drag the wa - ters some more.

F5 E5 F5 E5 N.C.

P.M. P.M. grad. bend

See what it is___ in - side that fuck - in' lie.
Huh! Huh!
Huh! Huh! Ah!___
Outro Chorus:
Half-time feel
w/Rhy. Fig. 1 (Gtr. 1) 2 times
F5 E5 F5 E5
N.C. F5 E5 F5 E5 N.C.
Drag the wa - ters some more.___ Like nev - er be - fore._
F5 E5 F5 E5 N.C. F5 E5 F5 E5 G5 A5 B♭5 A5 B♭5 B5
Drag the wa - ters some more._ Ah!
Gtr. 1
P.M.
*Gtr. 2 ad libs, trem. bar dives, pick scrapes and feedback until end.

Verse 2:
Sweet is the slice and the lips
You're gonna have that woman.
She is your favorite lay.
Promised, you swore, that no one had been there
And she was gonna keep it that way.
Let it move in, you got thin
And got high and your money went
And so did your friends.
But she's by your side and her smile
Cannot hide the premonition of the beckoning end,
The end.
(To Chorus:)

COWBOYS FROM HELL

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Cowboys From Hell - 10 - 1
0223B

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Gtrs. 2 & 3
P.M.
Gtr. 2
Gtrs. 2 & 3
Oh, come on!

P.M.
P.M.
P.M.

P.M.
P.M.
P.M.
P.M.

Verses 1 & 2:
1. Un-der the lights where we stand tall no - bod-y touch-es us at all.
2. Pil-lage the vil-lage, trash the scene, but bet-ter not take it out on me 'cause

E5
Show-down, shoot - out, spread fear with-in, with - out. We are
(a) ghost town is found where your cit - y used to be. So

gon-na take— what's ours to have.— Spread the word through-out— the land.— They say
out of the dark-ness and in-to the light,— sparks fly ev-'ry-where in sight.— From my
T
A
B

bad guys wear black. We're tagged and can't— turn back.—
dou-ble bar-rel,— twelve gauge, can't lock me in— your cage.—
T
A
B

G5
G♯5
G5
B♭5
A5
A♭5
You see us com-in' and you all to-geth-er run for cov-er.
T
A
B

Em
We're tak - in' o - ver this town.
Chorus:
Here we come, reach for your gun, and you bet-ter lis - ten well, my friend. You se
P.M.
(it's) been slow down be - low.
Aimed at you, we're the cow-boys from Hell.
Deed is done, a - gain we've won, ain't talk-ing no tall tales, friend, 'ca
T
A
B

E5
To Coda I
1.
high noon, your doom. Com-in' from you, we're the cow-boys from Hell.
P.M.
P.M.
T
A
B
Yeah.
Oh.

2.
Guitar Solo:
G5
F♯5
F5
E
Em
Rhy. Fig. 1
Gtrs. 2 & 3
P.M.
Com - in from you, we're the cow - boys from Hell.
Gtr. 4
C
C
C♯
A/C♯
D
D5
B♭5
A5
G
P.M.
P.M.
P.M.
(8va)
A.H.
Em
C
8va
A/C♯
D5
B♭5
A5
G
end Rhy. Fig. 1
(8va)

w/Rhy. Fig. 1 (Gtrs. 2 & 3)
Em
C
A/C♯
(8va)
D
8va
B♭5
A5
Em
C
A/C♯
8va
slight A.H.
𝄋𝄋 Bridge:
w/Fill 2 (Gtr. 4) 1st time only
D
(8va)
B♭5
A5
N.C.
Gtrs. 2 & 3
(8va)
P.M.
A.H.
Fill 2
Gtr. 4
w/echo repeats

w/Fill 3 (Gtr. 3) last time only
(8va)
P.M.
A.H.
A.H. on ③
w/Fill 2 (Gtr. 4) 1st time only
Gtrs. 2 & 3
To Coda II
8va
A.H. on ①
w/Riff B (Gtr. 2)
Fill 3
Gtr. 3

HERESY

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
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1.2.3.
4.
B5 B♭5 A♭5 B♭5 B5 B♭5 G5 G♯5 A5
B5 B♭5 A♭5 B♭5 B5 B♭5 G5 G♯5 A5 B5 B♭5 A♭5 B♭5
B5 B♭5 G5 G♯5 A5 B5 B♭5 A♭5 B♭5 B5 B♭5 C♯5 G♯5 C♯5

Verses 1 & 3:
E5
G5
G♯5
1. Here we are in a world of cor - rup - tion. Hu - man
3. I know what's right or wrong, and my be -
E5
F5
F♯5
na - ture is of vio - lent breed.
lief is stron - ger than your ad - vice.
E5
G5
G♯5
Who cares if there's no to - mor - row when I
Peo - ple, they go to war be - cause re -
E5
E♭5
B♭5
E♭5
die, my fu - ture's laid out for me. Can't you see?
li - gion gives them rea - son to fight. Sac - ri - fice.

E5
C♯5 G♯5 C♯5 E5
Rise
E♭5 B♭5 E♭5 E5
C♯5 G♯5 C♯5
a - bove the lies.
Die for pride.
E5
A♭5 A5 B♭5
Verses 2 & 4:
E5
2. Mor - als on a back - wards glove, a
4. A group that ca - ters no one's fees or
G5 G♯5 E5
F5 F♯5
sin to you. For me it's hope; it's my life and pro - vi - sion.
syn - thet - ic de - i - ties is where I be - long.

E5
G5
G♯5
Black or white, some pay to pray. You question why they act this way.
My stand is the human race without a label or a face
E5
N.C.
C♯5
B♭5
It's their fuck-ing de-ci-sion.
so they can lick my sack.
No more judge
G5
B5
C♯5
B♭5
E5
ment day; only tran-quil-i-ty.
C♯5
B♭5
G5
B5
C♯5
B♭5
Peace signs, pro-test lines mean noth-ing to me.

w/Rhy. Fig. 1 (Gtr. 1) 4 times
E5
Hon - 'sty born in
me. Her - e - sy.
1.
Ab5 Bb5 E5 B5 Bb5 F#5 G5
2.
G#5 F#5 E5 G#5 F#5 C5
G#5 F#5 E5 C5 B5 Bb5 A5 G5 F5

Gtr. 1
G♯5
F♯5
E5
C5
B5
B♭5
A5
G5
F5
(8va)
Gtr. 2
harm.
8va
Gtr. 3
1/2
gradual dive w/bar

C5 G#5 F#5 E5
8va
C5 B5 B♭5 A5 G5 F5 E5 G5 E5
(8va)
1½
G5 E5 G5 E5 G5 E5 G5 E5
G5 E5 A5 C5 B5 A5 G5 F5

w/Rhy. Fig. 1 (Gtr. 1) 5 times
'sty
born
in
me.
Her
-
e
-
sy.
G♯5
A5
E5
G♯5
A5
C5
D5
C♯5
D♯5
B♭5
E5

THE GREAT SOUTHERN TRENDKILL

Words and Music by
VINCENT ABBOTT, DARRELL ABBOT
PHILIP ANSELMO and REX BROWN

*All gtrs. tuned down approx. 1½ steps:
⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯

*Pitch falls somewhere between 1 & 1½ steps down.
**Slide left hand finger up and down ⑥ st. w/light pressure, not enough to fret, producing artificial harmonics.

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Half-time: Tempo II (♩ = 112)
F5 E5 G F5 F♯5 G F5 F♯5
Blah!
1. It's
Riff A
Verses 1 & 2:
w/Riff A (Gtr. 1) 4 times
G F5 F♯5 G F5 F♯5
wear - ing on my mind. I'm speak - ing all my doubts a - loud. You
2. See additional lyrics
G F5 F♯5 G F5 F♯5
rob a dead man's grave, then flaunt it like you did cre - ate.
Double-time: Tempo I (♩ = 224)
w/Rhy. Fig. 1 (Gtr. 1)
E5
If I hit bot - tom and ev - 'ry - thing's gone in the great Mis - sis - sip - pi, please
Half-time: Tempo II (♩ = 112)
w/Riff A (Gtr. 1) 2 times
G F5 F♯5 G F5 F♯5
drown me and run. It's dig - ging time a - gain, you're nur - tur - ing the weak - est trend.
Double-time: Tempo I (♩ = 224)
w/Rhy. Fig. 1 (Gtr. 1)
E5
Those with the heart and the brain to get past this can spot a pa - thet - ic with - out e - ven ask - ing.
Half-time: Tempo II (♩ = 112)
G F5 F♯5 G F5 F♯5
Fuck your mag - a - zine, and fuck the long dead plas - tic scene.
Gtr. 1
(15ma)
A.H.
The Great Southern Trendkill - 7 - 2
0223B

Slower: Tempo III (♩ = 72)
Interlude:
Coda
E5
N.C.(E5)
Arr!
Riff B
Gtr. 1
1/4
(Spoken:) It's the great south-ern trend-kill.
end Riff B
(15ma)
(D5)
Riff C
A.H.
(8va)
(15ma)

Guitar Solo:
w/Riff B (Gtr. 1)
(E5)
Gtr. 2
f
hold bend
Gtr. 1
(8va)
end Riff C
A.H.
(8va)
(8va)
Gtr. 2
w/Riff C (Gtr. 1)
(D5)
(8va)
w/trem. bar
fdbk.

*25 fret is approx. Play w/slide just past 24 fret.

Gtr. 2

8va

Outro:
Em

*Gtr. 3

P.M.

Gtr. 1

1/4

(8va

A.H

*Gtr. 3 w/slight variation on repeats. Use these 2 meas. as a model for improv.

Verse 2:
Buy it at a store, from MTV to on the floor.
You look just like a star,
It's proof you don't know who you are.
If I hit bottom and everything's gone, in the
Great Mississippi please drown me and run.
It's bullshit time again,
You'll save the world within your trend.
Those with the heart and the brains to get
Past this can spot a pathetic without even asking.
Politically relieved, you're product sold and well received.
The right words spoken gold, if I was God,
You'd sell your soul.
(To Chorus:)

I'M BROKEN

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 148
Half-time feel
Intro:
No Chord (E5)

*2 guitars arranged for 1 with harmonizer effects set 8va

Tuning for all guitars: ⑥ = C♯, ⑤ = F♯, ④ = B, ③ = G, ② = G♯, ① = C♯

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style won.
Such val - ues you taught your son.
That's
P.M.
P.M.
Bridge:
N.C.(E5)
how! That's how! That's how!
Look at me
now!
Choruses 1 & 2:
N.C.(E5)
1. I'm brok - en,
in - her - it my
2. See additional lyrics

life.
I'm brok - en!
1.
E5
P.M.
2.
E5
P.M.
Interlude:
E5
Uh!
P.M.
P.M.
P.M.
P.M.
F5
That's

Bridge:
N.C.(E5)
how!
Look at us now!
Guitar solo:
N.C.(E5)
Guitar 2*
Let ring
With bar
*2 guitars arranged for 1.

With bar
A.H.
loco
A.H.
With bar
With bar
With bar
Hold bend
With bar
With bar*
*Pull up on vibrato bar
With bar
With bar
Feedback
loco
loco
Guitar 2
Guitar 1

Chorus:
N.C.(E5)
I'm brok - en!
In - her - it my
life.
I'm brok - en!
That's
E5
Guitar 2
(8va)
loco
Guitar 1
P.M.

Bridge:
N.C.(E5)
how!
Guitar 1
with wah
Look at me now.
Chorus:
N.C.(E5)
N.C.(E5)
I'm brok - en!
I'm brok - en!
I'm brok - en!

Additional Lyrics

Verse 2: One day we all die,
A clichéd fact of life.
Force-fed, to make us heed,
Inbred to sponge our bleed.
Every warning, a leaking rubber,
A poison apple for mingled blood.
Too young for one's delucion,
The lifestyle cost.
Venereal mother embrace the loss.
That's how.

Bridge 2: Look at you now,

Chorus 2: You're broken.
Inherit your life.

(To Interlude)

I CAN'T HIDE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
PHILIP HANSEN ANSELMO and REX ROBERT BROWN

All gtrs. tune ⑥ down to D.

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D5
B♭5
but I could give a shit a - bout right now.
of that fact I am still clear.
G5
C5
D5
Most of me is all strength and
I should know and now I do; I'm
B♭5
G5
C5
D5
all of me's at war with dope. But my eyes are
one of them, I'm just like you. I'm just like you.
B♭5
G5
F5
clear in sight. I must have a life.
A man that stands his ground with strength.
2nd vcl: My guts are blaz - ing.

Chorus:
G5 A♭5 G5 F♯5 G5 A♭5
I can't hide,
I can't
G5 F5 F♯5 G5 A♭5 G5 F♯5
to e - rase what I've
hide, to e - rase
G5 A♭5 G5 E♭5 A5 D5
done last year
what I've done.
B♭5 G5 C5
and the years be - fore.

1.
2.
D5
B♭5
G5
F5
C5
Can't hide my - self
and I won't try.
It makes me strong.
T
A
B

B♭
Gm
Dm
B♭
Gm
Gtrs. 3 & 4
D5
Gtr. 1
mf
slack w/trem. bar & gradually release
f
stacatto
Dm
Gtr. 1 tacet
Gtr. 3
Gtr. 4
Gtr. 1

B♭
Gm
Dm
scoops w/trem. bar
scoops w/trem. bar
*Top note produced by harmonizer effect.
B♭
Gm
D
Gtr. 1
trem. scoop and dive
trem. scoop and dive
Slower ♩. = 62 (♪ = 186)
Outro:
D5
War,
it
f stacatto
w/trem. bar

blows a - way, it blows a - way,
weak - ness, de -
+1½
w/trem. bar
it blows a - way, it
tach - ment, de - pres - sion in - side,
1½
w/trem. bar
blows a - way, it blows a - way!
the men - tal with - drawl.
+1½
w/trem. bar
1½

SHEDDING SKIN

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Verses 1 & 2:

w/Rhy. Fig. 1 (Gtr. 3, 3 times)

Em7 **Em7(maj7)+5** **E° 7** **Em7addA** **Em7** **Em7(maj7)+5**

Spoken: { *1. I don't want you to look at me while I'm shedding skin. I can't*
{ *2. See additional lyrics*

Gtr. 1

Gtr. 2

Rhy. Fig. 1
Gtr. 3

(end Rhy. Fig. 1)

mf *Let ring* *Let ring* *Let ring* *Let ring*

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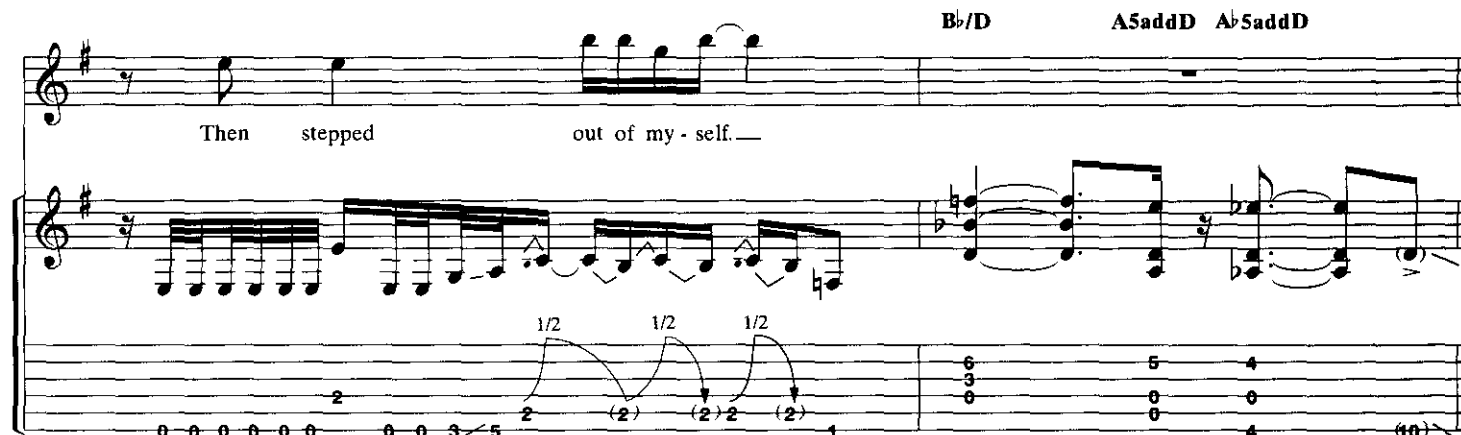
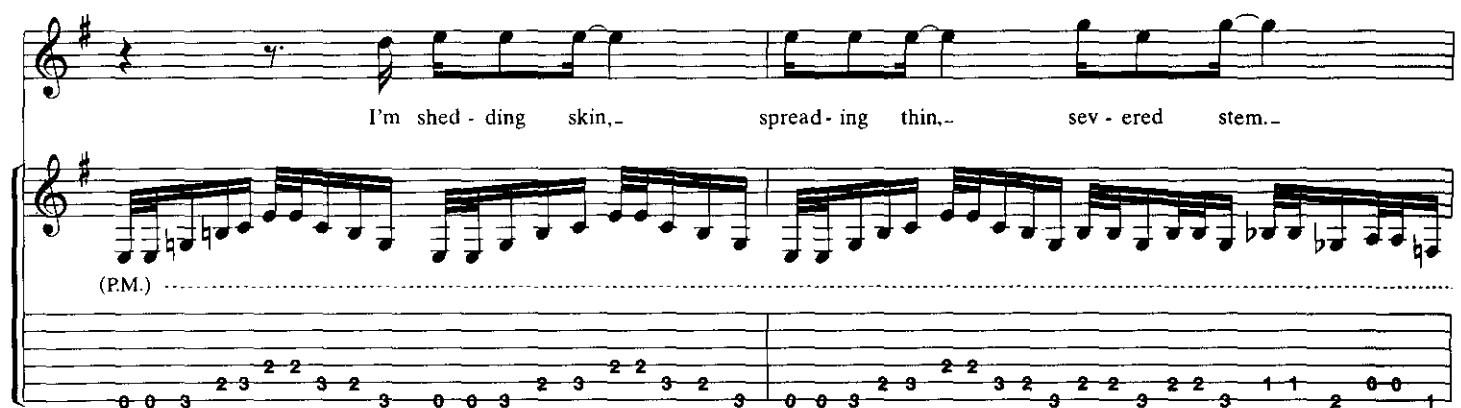
Em7 Em7(maj7)+5 E° 7 Em7addA N.C.
I feel you'd steal my skin to try and wear me. I was be - trayed_ one more day
Gtr. 1
Gtr. 2
Gtrs. 1 & 2
grad. bends
of my short life._ You were car - ried a - way,_ had no shame.
Just suf - fi - cate_ my be - ing. I was me,_ but you were - n't you._
You were stick - ing to me_ like a scab._ So I peeled you a - way,_ bled for days.

strong - er, but no one's been in-side you long - er and hard - er and
P.M.
deep - er. To get you off, you need the fear. The fear, the fear,
Half-time feel
the fear, the fear, It's
A5 G5 F♯5 F5
Verse 3:
N.C.(E5) B♭5/F (E5) B♭5/F
nev - er love. Blood - y touch. Bro-ken wrist. Need-le rust.

(E5)
B♭5/F
(E5)
B♭5/F
Chok- ing throat. Swal - lowed teeth. Head fuck. No peace.
P.M.
P.M.
(F♯5)
C5/G
(F♯5)
C5/G
I'm shed - ding my skin to peel you off of
P.M.
P.M.
(E5)
B♭5/F
(E5)
B♭5/F
N.C.
me. You've got to love me! Yeah.
P.M.
P.M.
Guitar Solo I:
N.C.(E5)
P.M.

(F♯5)
loco
semi - harm.
grad. bend
loco
(E5)
Verse 4:
(E5)
B♭5/F
Orn - a - ment.
Shrunk - en head.
Play - toy.
Snake strike.
P.M.
Poi - son - ous.
Syph - il - lis.
Drenched me.
Soaked me.

(F♯5)
C5/G
(F♯5)
C5/G
I'm shed - ding my skin,
to drain you out of me.
P.M.
P.M.
(E5)
B♭5/F
(E5)
B♭5/F
N.C.
You've got to hate me!
Yich!
P.M.
P.M.
Interlude:
N.C.
Gtr. 1
semi - harm.
Gtr. 2

Gtr. 3
mf
P.M.
P.M.
Gtrs. 1 & 2
semi - harm.
With bar (dive)
Guitar Solo II:
N.C.
P.M.
P.M.
P.M.
P.M.
P.M.
(E5)
Gtrs. 1 & 2
B♭5/F
P.M.
(E5)
B♭5/F
P.M.
(E5)
B♭5/F
P.M.

Verse 2:
I don't think you belong in here, I feel I'm sick.
Don't ask because you know damn well where I've been.
I've kept a simple woman through the thick and thin.
But I've found the guts to severe from my Siamese twin.
I throw you away. Every day. A dead part of life.
Strangling back. Seething black. In between my longing for fortune.
Blood on my face that came from your face.
The mix of kissing and bleeding. I put you away.
I shut you away. I pissed you away. I threw you away.

MOUTH FOR WAR

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

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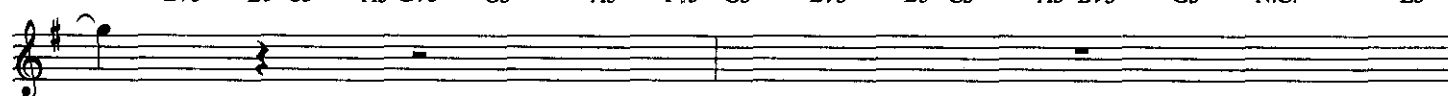
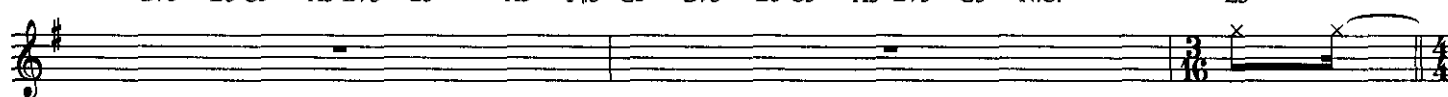
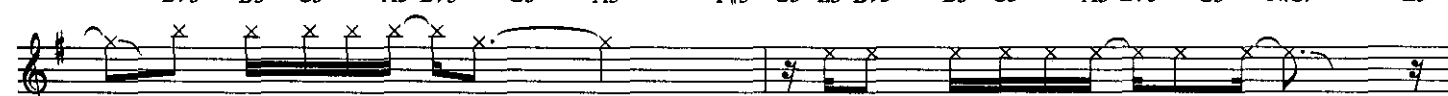
G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5 N.C. E5
end Rhy. Fig. 2
8va
(8va)
loco
harm.
*Fret top 2 stgs. against front edge of neck pickup.
Half time ♩ = 80
Rhy. Fig. 3
B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 N.C. E5
end Rhy. Fig. 3
P.M.
Rhy. Fill 1
Re - venge!
Verse 1:
w/Rhy. Fig. 3 (Gtr. 1) 3½ times
I'm scream - ing re - venge a - gain.
Wrong.
I've been wrong for far too long.
Been con - stant - ly so frus - trat - ed,
I've moved moun - tains with less.

w/Rhy. Fill 2 (Gtr. 1)
B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 N.C.
When I chan-nel my hate to pro-duc-tive, I don't find it hard to im-press.
Pre-Chorus:
w/Rhy. Fig. 1 (Gtr. 1)
N.C. B5 N.C. B5 N.C. B5 N.C. B5
Bones in trac-tion, hands break to hold raw en-er-gy.
w/Rhy. Fig. 1A (Gtr. 1)
N.C. B5 N.C. B5 N.C. B5 N.C. B5
Bold and di-sas-trous, my ears can't hear what you say to me.
Double time ♩ = 160
Chorus:
w/Rhy. Fig. 2 (Gtr. 1)
E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5 N.C.
Hold your mouth for the war.
G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5
Use it for what it's for.
Speak the truth a-bout me.
Rhy. Fill 2
Gtr. 1
8va
(Fret against pickup)
P.M.
Rhy. Fig. 1A
Gtr. 1
P.M.

Substitute w/Rhy. Fill 3 (Gtr. 1) 2nd time only
To Coda
E5 G5 B5 N.C. G5 N.C. E5
De - ter - mined.
Half time ♩ = 80
w/Rhy. Fig. 3 (Gtr. 1)
B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 N.C. E5
w/Rhy. Fill 1 (Gtr. 1)
B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 N.C. E5
Pos - sessed.
Verse 2:
w/Rhy. Fig. 3 (Gtr. 1) 3½ times
B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 N.C. E5
I feel a con - quer - ing will down in - side me.
B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 N.C. E5
Strength.
The strength of man - y to crush who might stop me.
B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 E5 B♭5 B5 C5 A5 B♭5 G5 N.C. E5
My strength is in num - ber,
and my soul lies in ev - 'ry - one.
w/Rhy. Fill 2 (Gtr. 1)
D.S. al Coda
B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 N.C.
The re - leas - ing of an - ger
can bet - ter an - y med - i - cine under the sun.
Rhy. Fill 3
Gtr. 1
T
A
B

Half time ♩ = 80
Guitar Solo:
Coda
G♯5
B5
w/Fill 1 (Gtr. 2)
E5
N.C.
Gtr. 3
Gtrs. 1 & 2
Rhy. Fig. 4
w/Rhy. Fig. 4 (Gtrs. 1 & 2) 2½ times
G♯5
B5
w/Fill 1 (Gtr. 2)
E5
N.C.
8va
Fill 1
Gtr. 2
f

G♯5
B5
E5
N.C.
(8va)
loco
trem. bar
P.M.
w/Rhy. Fill 4 (Gtr. 1) & 4A (Gtr. 2)
E5
D5
8va
Bridge:
F♯5 G♯5
B5
G♯5 D♯5
D5 C♯5 B5
F♯5
E5
D♯5 D5
There comes a time — with-in — ev-'ry-one —
Gtr. 3
Gtrs. 1 & 2
(15ma)
harm.
trem. bar
*w/delay.
Rhy. Fill 4
Gtr. 1
trem. bar
Rhy. Fill 4A
Gtr. 2
P.M.

F♯5 G♯5
B5 G♯5
D♯5 D5 C♯5 B5
F♯5
E5
D5
to close your eyes to what's real.
P.M.
Double time ♩ = 160
G♯5
F♯5 G♯5
F♯5 G♯5
F♯5 G♯5
F♯5
Yeah!
G♯5
F♯5 G♯5
F♯5 G♯5
F♯5 G♯5
F♯5
Ow!
Verses 3 & 4:
G♯5
Bm/D
3. No com - pre - hen - sion to fail. (w/delay)
4. Like a knife in - to flesh, (w/delay)
P.M.

G♯5
I vac - uum the wind for my
af - ter life is to
P.M.
Am/C
G♯5
sail.
death.
Can't be the
Pull - ing and
P.M.
Bm/D
rest, let oth - ers waste my time.
push - ing the rest of du - ra - tion,

1.
G♯5
Am/C
Own - ing suc - cess is the bot - tom line.
no one can piss on this
P.M.
G♯5
F♯5
G♯5
F♯5
2.
Dm/F
G♯5
F♯5
de - ter - mi - na - tion.
G♯5
F♯5
G♯5
F♯5
G♯5
Play 14 times
F♯5
G♯5
Uh!

STRENGTH BEYOND STRENGTH

All gtrs. tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 112

Verses 1 & 2:

A5 G♯5 G5 G♭5 A5 C5

1. There's noth - ing. No ed - u - ca - tion. No

2. *See additional lyrics*

Gtr. 1

f

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G♭5
F5
I know the op - in - ion.
A♭5
F5
A
P.M.
No Chord
bro - ken rec - ord.
Fuck
A♭5
F5
E5
you and your col- lege dream.
Fact is, we're strong- er than all.
1.
A5 G♯5
G5
G♭5
2.
N.C.
2. You're

Play 3 times
Interlude I:
Half-time feel
Play 3 times
A5 G♯5 G5 G♭5
Verse 3:
G♭5 F5
Sad state of af - fairs. _
P.M.
A♭5 F5 N.C.
Crip - pled A - mer - i - ca.
P.M.
G♭5 F5
Pipe
P.M.
A♭5 F5 E5
dream butt - fucked Im - mune. Strong- er than all.
P.M.

Half-time
w/Fill 1 (Gtr. 2, 2nd time)
F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5
(2nd time)Rrrr!
We've
Rhy. Fig. 1
(end Rhy. Fig. 1)
Bridge I:
F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5
grown in - to a mon - ster. An ar - ro - gant, ex - plo - sive
See additional lyrics
1.-3.
w/Fill 1 (Gtr. 2)
4.
Interlude II:
Play 3 times
F5 C/E F5 G♭5 F5 G♭5
moth - er - fuck.
Far too late!
A.H.
A.H.
With bar (dive)
F5 G♭5 F5 G♭5 F5
grad. dive
Fill 1
Gtr. 2

F5 C/E F5 G♭5
Gtr. 3
F5 C/E F5 G♭5
Bridge II:
Hail kings. The new kings.
Double-time
N.C.
Strong - er than all.
A5 G♯5 G5 G♭5
Verse 4:
G♭5 F5 A♭5 F5
A sim - ple pro - gress to
(See additional lyrics)
P.M.

Additional Lyrics

Verse 2:
You're working for perfect bodies, perfect minds and perfect neighbors.
But I'm helping to legalize dope on your pristine streets and I'm making a fortune.
You're muscle and gall. Naive at best. I'm bone, brain and cock.
Deep down stronger than all.
(To Interlude I)

Bridge I:
Hard as a rock. Shut like a lock.
Finally, the president in submission.
He holds out his hand on your television and draws back a stump.
It's too late for some.
(To Interlude II)

Verse 4:
Be there no question of certain strenghths.
Know this intention. Forever stronger than all.
(To End)

SUICIDE NOTE PT. I

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

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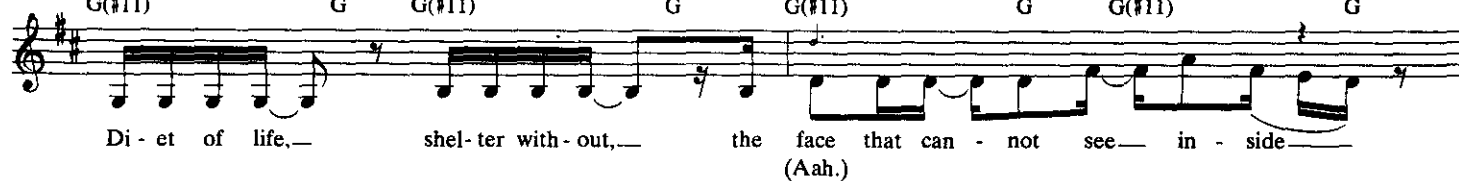
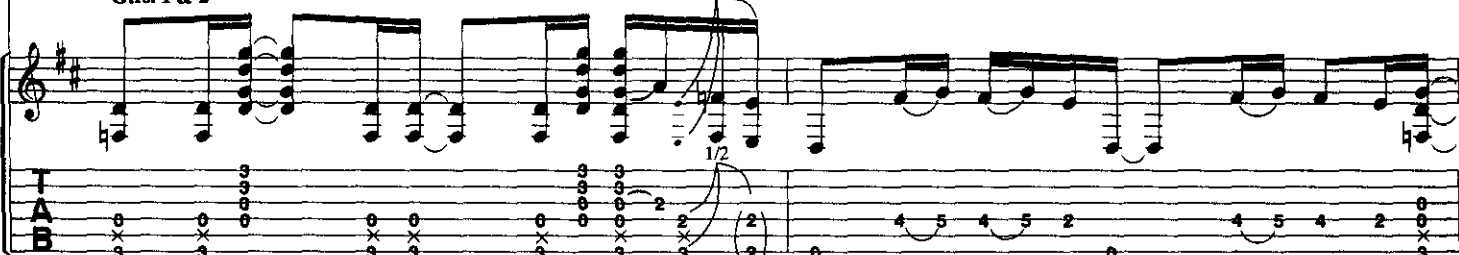
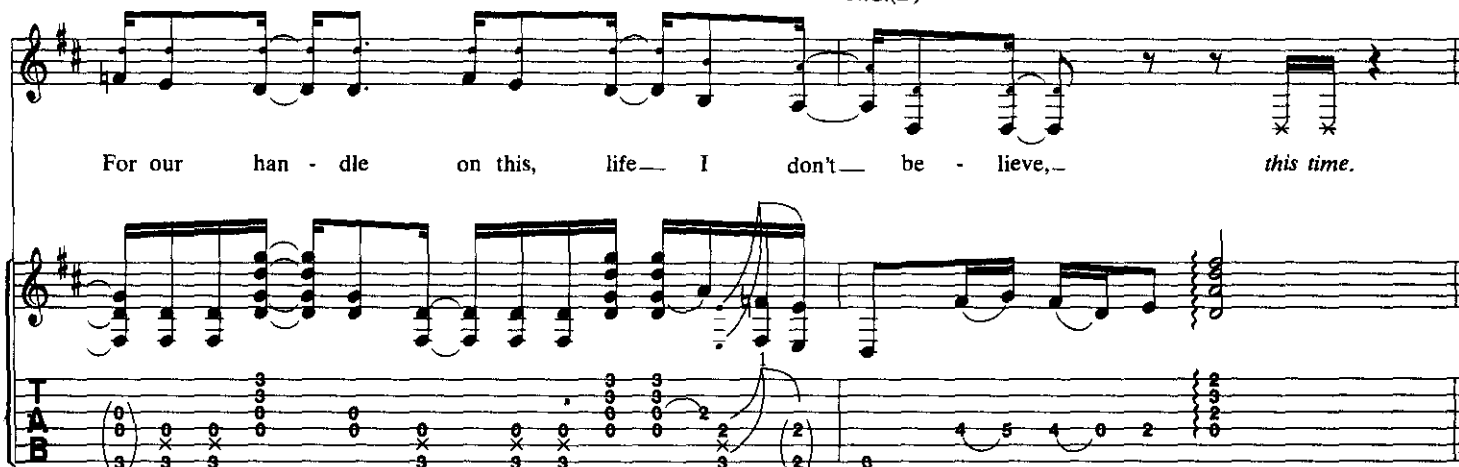
w/Rhy. Fig. 1 (Gtrs. 1 & 2)
G(#11) G G(#11) G G(#11) G G(#11) G
Di - et of life, shel- ter with - out, the face that can - not see in - side
(Aah.)
N.C.(D)
yours and mine.
(Yours and mine.)
Pre-Chorus:
G5/F N.C.(D) G5/F
When I'm hid - ing, when I need, it let's me breath.
Gtrs. 1 & 2
1/2
N.C.(D)
For our han - dle on this, life I don't be - lieve,
this time.
Chorus:
D G5/F G5/E D G5/E G5/F
Would you look at me now? Can you tell
(Would you look at me now?
Rhy. Fig. 2

D
G5/F
G5/E
D
G5/E
G5/F
I'm a man? With these scars on my wrists to prove I'll try a - gain.
Can you tell I'm a man?
end Rhy. Fig. 2
1.
w/Riff A (Gtrs. 1 & 2)
N.C.(Dm)
Try to die a - gain. Try to live
through this night. Try to die a - gain. 2. For -
D
Gtrs. 1 & 2
2.
w/Rhy. Fig. 2 (Gtrs. 1 & 2)
D
G/F
G/E
D
G/E
G/F
Would you look at me now? Can you tell
I'll try a - gain.
Would you look at me now?
D
G/F
G/E
D
G/E
G/F
I'm a man? With these scars on my wrist to prove I'll try a - gain.
Can you tell I'm a man? With these scars on my wrist to prove
Outro:
w/Riff A (Gtrs. 1 & 2) 2 times
N.C.(Dm)
Try to die a - gain. Try to live
I'll try a - gain.)

Verse 2:
Forever fooling, free and using,
Sliding down the slide that breaks a will.
Mother's angel, getting smarter,
How smart are you to regress unfulfilled?
It's a damn shame, but
Who's to blame?
(To Pre-Chorus:)

SUICIDE NOTE PT. II

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

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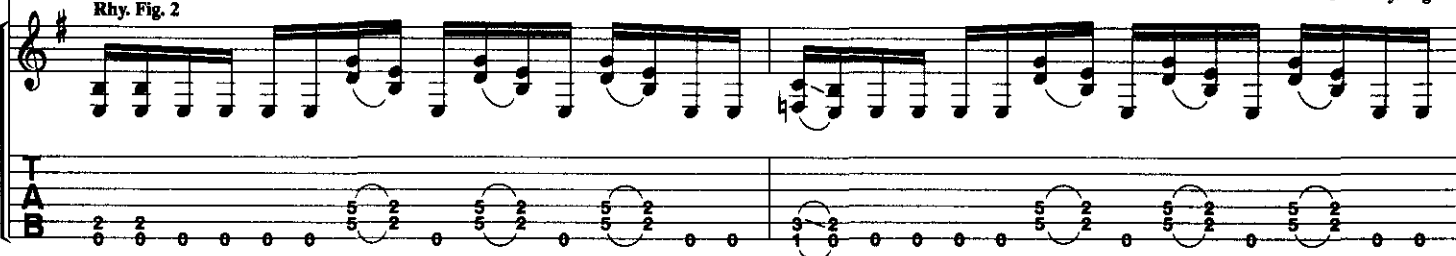
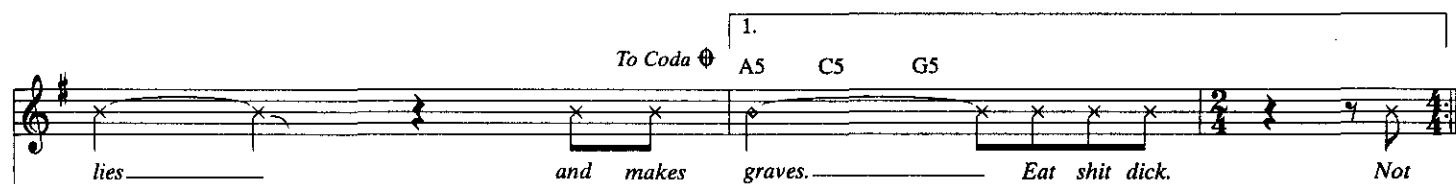
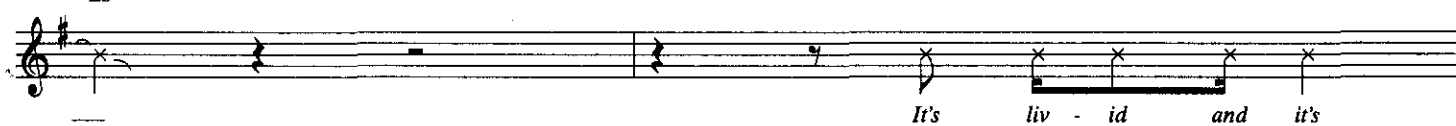
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times
end double-time feel
pre-judged ar - my,
this is for me
and me on - ly, cow - ards on - ly
Chorus:
E5
try it.
Don't you try to die,
Gtrs. 1 & 2
Rhy. Fig. 2
end Rhy. Fig. 2
A5
C5
G5
G♯5
yeah,
like me.
(8va)
harm.
w/Rhy. Fig. 2 (Gtrs. 1 & 2)
E5
It's liv - id and it's
To Coda
1.
A5
C5
G5
lies
and makes
graves.
Eat shit dick.
Not
Gtrs. 1 & 2
trem. bar
*steady gliss.
*Digitech whammy pedal at octave setting.

2.
Interlude:
A5 C5 G5
E5 F5 E5
F5 E5
graves to send you down.
Rhy. Fig. 3
grad. dive w/bar
P.M.
E5 F5 E5
N.C.
end Rhy. Fig. 3
w/Rhy. Fig. 3 (Gtrs. 1 & 2) 3 bars only
w/Fill 1 (Gtrs. 1 & 2)
w/Rhy. Fig. 3 (Gtrs. 1 & 2) 1¾ times
Woah.
Why would you help an - y - one who
does - n't want it, does - n't need it, does - n't want your shit ad - vice when mind's made up to go a - head and die?
What's done is done and gone, so why cry?
w/Fill 1 (Gtrs. 1 & 2)
Ah.
Fill 1
Gtrs. 1 & 2

Guitar Solo:
Double-time feel
Gtr. 1
8va
1½
trem. bar
1/2
*w/harmonizer set one octave higher.
†Depress bar 1½ steps before striking note.
Gtr. 2
1/2
(8va)
*trem. bar
trem. bar
slack
(15ma)
harm.
vib. w/bar
Gtr. 2 out
grad. dive w/bar
*Grad. depress bar while hammering on/pulling off.

*Discontinue harmonizer effect.

D.S. 𝄋 al Coda

Coda A5 C5 G5 Freely

graves.

(To send you down.)

vib. w/bar

T A B 7 5 10 8 5 3 (5 3)

fdbk.
(8va)

vib. w/bar

T A B 7 5 10 8 5 3 (5 3) 17

E5
D5
E5
D5
P.M.
P.M.
E5
D5
E5
D5
Ah.
Ah.
P.M.
P.M.
E5
D5
E5
D5
P.M.
P.M.
E5
D5
E5
D5
Ah.
Ah.
P.M.
P.M.

Verse 3:
It's not worth the time to try
To replenish a rotting life.
I'll end the problem, facing nothing,
Fuck you off, fuck you all.

Verse 4:
Tortured history, addict of misery,
This exposes me for weakness is a magnet -
Watch me do it, do it.
(To Chorus:)

THIS LOVE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

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F♯m F♯m/G Bm Bm/C Bm Bm/C F♯m F♯m/G
I said I loved, but I lied.
This gift in pain, her pain was life.
F♯m F♯m/G A/C♯ C A/C♯ C
In my life, all I want - ed
And some - times I feel so sor - ry,
A/C♯ C E/G♯ Am A/C♯ C
was the keep - ing of some - one like you.
I re - gret this, the hurt - ing of you.
As it turns out,
But you make me
A/C♯ C A/C♯ C E/G♯ Am
deep - er with - in me, love was twist - ed and point - ed at you.
so un - hap - py I'd take my life and leave it with you.
T
A
B

w/Rhy. Fig. 1 (Gtr. 1) 4 times
*w/Fill 1 (Gtr. 2) 2nd time only
F#m F#m/G F#m F#m/G F#m F#m/G
(Spoken:) Never ending pain, quickly ending life.
*Gtr. 2
w/bar
slack
(15ma)
*1st time only, 2nd time Fill 1 only.
F#m F#m/G
F#5
Cm Bm Am
You keep this love, thing, love, child, love, toy. You keep this
Gtr. 3 (Elec. w/dist)
slack
w/Rhy. Fig. 2 (Gtr. 1) 3 times, simile
F#5 Cm Bm Am F#5
love, fist, love, scar, love, break. You keep this love, love,
Fill 1
Gtr. 2
w/wah-wah
(8va)
A.H.

To Coda
Cm Bm Am F♯5 Cm Bm Am
love. You keep this love, love, love. You keep_ this
1.
w/Rhy. Fig. 1 (Gtr. 1) 4 times
F♯m F♯m/G F♯m F♯m/G F♯m F♯m/G F♯m F♯m/G
love.
Gtr. 2
2.
N.C. G5 N.C.
*love.
*Vocal tacet on repeat.
F5 F♯5 G5 G♯5 A5 A♯5 B5
No more head trips.
P.M.

Slower ♩ = 128
Ahhhh!
1.2.3.
F5 G5
F5 G♯5
4.
G5
dive w/bar
Original tempo ♩ = 102
F♯m7 F♯m7/G
Gtr. 1 (Clean)
Gtr. 2
Gtr. 1
Guitar Solo:
w/Rhy. Fig. 1 (Gtr. 1) 4 times
hold bend
w/echo repeats
Bm7 Bm7/C
8va
1/2
1½

F♯m7
F♯m7/G
Dm
Dm/C♯
F/C
G7/B
Gtr. 2
Gtr. 1
hold
hold bend
A.H.
w/talk box
w/Rhy. Fig. 1 (Gtr. 1) 4 times
D.S. 𝄋 al Coda
You keep this
P.M.
dive w/bar slack

Coda
F5 G5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5 G#5 F5
love,
ah.
Rhy. Fig. 1
end Rhy. Fig. 2
w/Rhy. Fig. 2 (Gtr. 2) 3 times
You keep this love. You keep this
love. You keep this love. You keep this love, ah,
B5 E5 F5 C5
ah.
T
A
B

*w/Fill 2 (Gtrs. 1 & 3)
F5 G5 F5 G5 F5 G5 F5 G5 F5 G♯5 F5 G5 F5 G5 F5 G5 F5 G♯5 F5
*"Studio cross-fade": Gtr. 2 fades out as Gtrs. 1 & 3 fade in (see Fill 2).
Original tempo ♩ = 102
Outro Solo:
w/Rhy. Fig. 1 (Gtr. 3) till end
F♯m7 F♯m7/G F♯m7 F♯m7/G F♯m7 F♯m7/G F♯m7 F♯m7/G F♯m7 F♯m7/G
hold bend
F♯m7 F♯m7/G F♯m7 F♯m7/G F♯m7 F♯m7/G F♯m7 F♯m7/G
w/wah-wah
Fill 2
Original tempo ♩ = 102
Gtr. 3
Gtr. 1 (fade in)

F♯m7
F♯m7/G
8va
w/bar
harm.
*Depress bar and strike harmonic, then steadily back to pitch.

THE UNDERGROUND IN AMERICA

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

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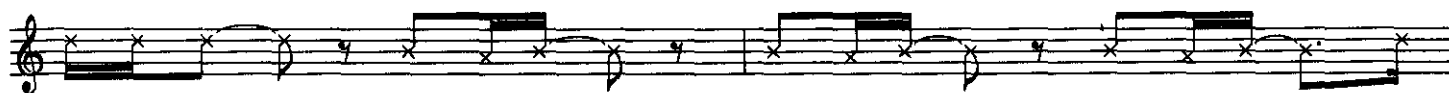
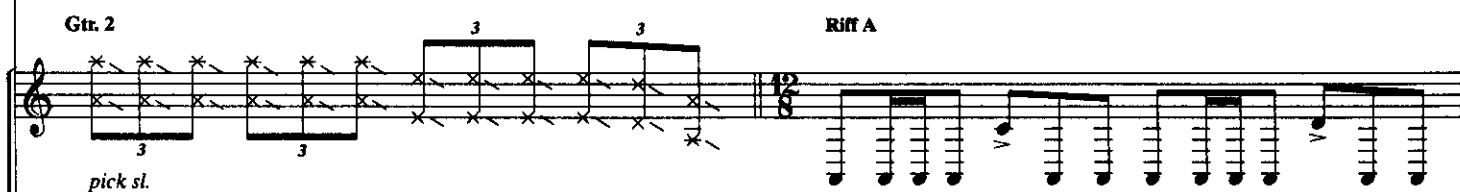
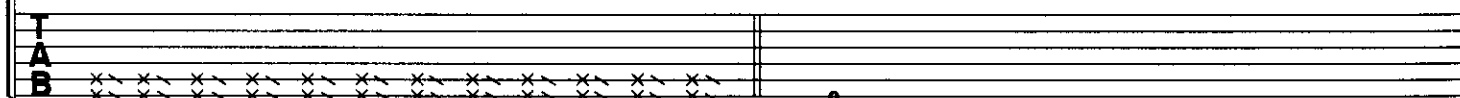
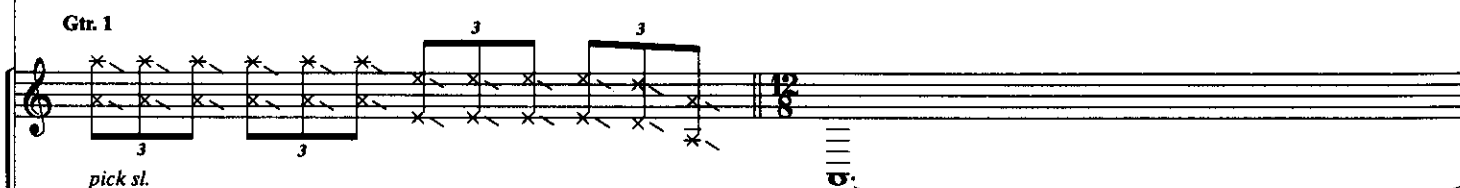
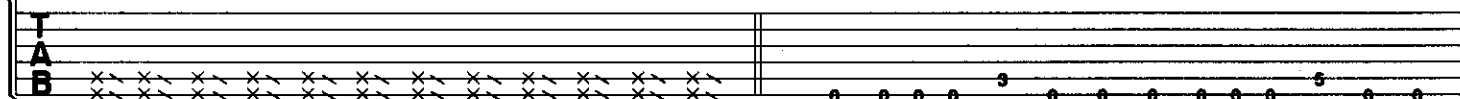
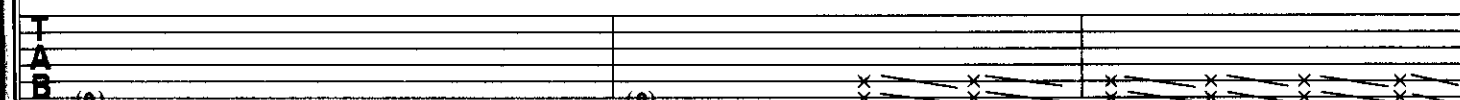
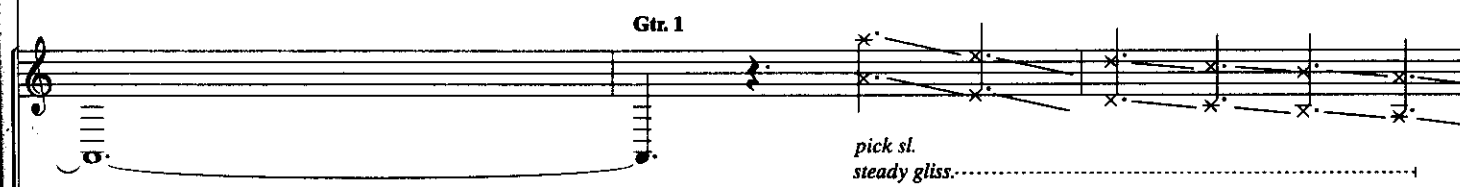
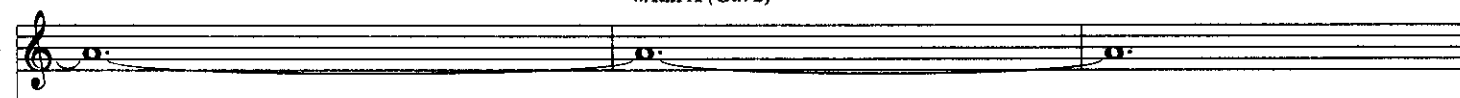
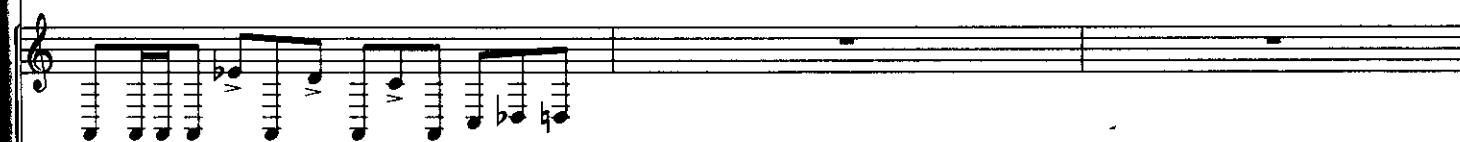
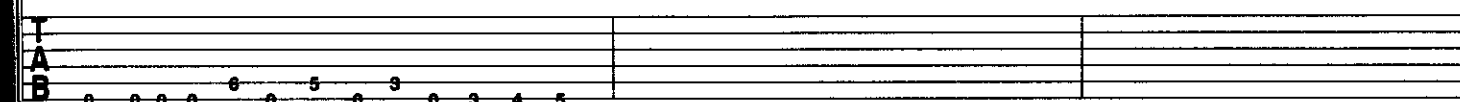
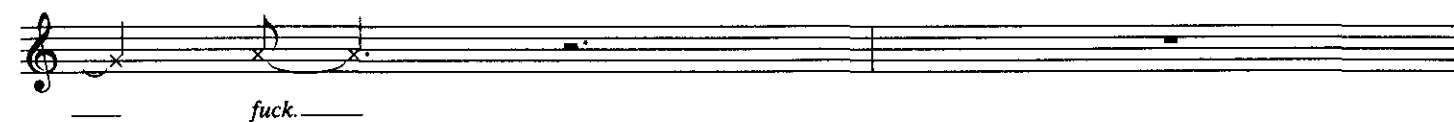
Wah.
Rhy. Fig. 2
end Rhy. Fig. 2
P.M.

steady gliss.

Chorus:
Put in po - si - tion to wage teen - age may - hem, a com - mon af - fair for the ones who are juiced.
Rhy. Fig. 3
end Rhy. Fig. 3

w/Rhy. Fig. 3 (Gtr. 1)
If it is weak - ness that grants us the pow - er, we thrive on what's strong - er than most of the world.
Verses 1 & 2:
B♭m
1.Glass breaks— the dim - ming lights.— Sweat, heat and pro - fane de - bate. The
2. See additional lyrics
Gtrs. 1 & 2
Rhy. Fig. 4
end Rhy. Fig. 4
P.M. P.M. P.M. P.M.
D♭m
smart ones stay on the out - side.
(While drunk - en heads and arms e - rupt.)
w/Rhy. Fig. 4 (Gtr. 1)
B♭m
Cen - tered man— swings a punch,— spits a tooth,— pos - tures odd.— A

D♭m
Em
Gm
punk rock es - ca - pade. Five bucks a head to be king dick in the crowd.
Gtrs. 1 & 2
Rhy. Fig. 5
end Rhy. Fig. 5
P.M.
w/Rhy. Fig. 2 (Gtr. 1)
N.C.
We are the ones who must sport the po - si - tion.
w/Rhy. Fig. 4 (Gtr. 1)
B♭m
Cheap beer, trend - y dicks, les - bi - an love is ac - cept - ed and right.
w/Rhy. Fig. 5 (Gtr. 1)
D♭m
Em
Gm
Shaved heads meet hair in the mix, blend - ing the eight - ies and nine - ties with hate.
Chorus:
w/Rhy. Fig. 3 (Gtr. 1) 2 times
N.C.
Put in po - si - tion to wage teen - age may - hem, a com - mon af - fair for the ones that are juiced.
If it is weak - ness that grants us the pow - er, we thrive on what's strong - er than most of the world.
1.
Of the world.
Gtrs. 1 & 2
P.M.

2.
Slower ♩ = 80
Faster ♩. = 136
Interlude:
N.C.(A5)
Ah.
Gtr. 1
pick sl.
Gtr. 2
pick sl.
Riff A
P.M.
P.M.
P.M.
w/Riff A (Gtr. 2)
Gtr. 1
pick sl.
steady gliss.
end Riff A
P.M.
P.M.
P.M.

w/Riff A (Gtrs. 1 & 2) 2 times
If it is free. (To the fam - 'ly that's seen.) You can just keep it.
If you must beg. (It's bet - ter in - stead.) You must fol - low the et - i - quette.
(C5)
(Fake. Fake. Fake. Fake.) You
Gtrs. 1 & 2
Riff B
end Riff B
w/Riff A (Gtrs. 1 & 2) 2 times
(A5)
know when it rains you're in your bed at home. You
act so real when you are a - lone.
w/Riff B (Gtrs. 1 & 2)
(C5)
(Fake. Fake. Fake. Fake.) You
w/Riff A (Gtrs. 1 & 2) 2 times
(A5)
bet - ter not let the mo - hawked crowd see. Ha, ha. You
fuck.

*w/tremolo effect.

N.C.

You must ad - mit that you mim - ic the weak - lings.

P.M.

rit.

(8va)

B♭5

Gtrs. 1 & 2

Gtr. 3

(8va)

*Depress bar then gradually raise while hammering on/pulling off.

**Fret w/pinky while holding previous bend, then pull off.

1/2
w/Fill 1 (Gtr. 3)
Gtr. 4 out
Slower ♩ = 90
Outro:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)
N.C.(A5)
Ooh.
Yeah.
Ha.
Huh.
Gtr. 5
(Dist.)
(8va)
Gtr. 5 out
mf
A.H.
*Gtr. 6 (Dist.)
pick sl.
steady gliss.
*Two gtrs. arr. for one.
Fill 1
Gtr. 3
(8va)
Gtr. 3 out

*w/ad lib. sound effects.
**Strike chord 1st time only.

†Play repeats simile; segue into "Reprise Sandblasted Skin."

Verse 2:
Show's on, dates cancelled,
Kicked out for reasons that seem so unfair.
Skin crusts against the cops.
A foregone conclusion that's tired and beat.
Ring worm, crabs and lice,
V.D., ecstasy, speed and horse.
A heaven of unmatched importance,
An honor of sex to be stuck by the punk.
We are the ones who must sport the position.
Rich homes, money and food,
Abandoned for the bums on the street.
A lifestyle that's unexplainable.
Don't try and save what is all meant to be.
(To Chorus:)

WALK

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

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Verse 1:
N.C.
Can't you see I'm eas - i - ly a - both - ered by per - sis - tence.
Rhy. Fig. 1
1/2
One step from lash - ing out at you.
Db5
P.M.
N.C.
You want in to get un - der my skin, to call your - self a friend.
I've got more friends like you; what do I do?
Db5 C5 Db5
end Rhy. Fig. 1

Pre-Chorus:
C5
Ab5
A5
N.C.
Is there no stan - dard an - y - more?
What it takes, who I am,
Gtr. 2
Gtr. 1
1/2
where I've been, be - long?
You can't be some - thing you're not.
sim.
Both gtrs.
Be your - self, by your - self, stay a - way from me.

C5
Ab5
F5
E5
Eb5
A les - son learned in life, know from the dawn of time.
Both gtrs.
*Next four bars, vocal doubled two octaves lower.
Chorus:
N.C.
Bb5
N.C.
Ab5
(Shout:) Re - spect!
Rhy. Fig. 2
1/2
1/2
N.C.
Db5
N.C.
Eb5
F5
F#5
F5
Eb5
Walk!
Oo, what did you say?
end Rhy. Fig. 2
1/2
w/Rhy. Fig. 2 (Gtrs. 1 & 2)
To Coda
N.C.
Bb5
N.C.
Ab5
N.C.
Db5
N.C.
Eb5
F5
F#5
F5
Eb5
Re - spect!
Walk!
Are you talk- ing to me?

N.C.
Eb5
F5
F#5
Are you talk - ing to me?
T
A
B
1/2
Verse 2:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) simile
Run your mouth when I'm not a - round, it's eas - y to a - chieve.
Db5
You cry to weak friends that sym - pa - thize.
Can you hear the vi - o - lins
D.S. % al Coda
C5
play - ing your song?
Those same friends tell me your ev - 'ry word.
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times, simile
Coda
Bb5
Ab5
Re - spect! Walk! Oo, what did you say?
Re - spect! Walk! Are you talk - ing to me?
w/Rhy. Fill 1 (Gtr. 1) 3 times
Are you talk - in' to me? No way, punk.

Guitar Solo:
D5
grad. bend
grad. bend
G

steady glisses.
hold bend
trem. bar (slight descent)
Band tacet
N.C.
sim.
Bass and drums fade in
Chorus:
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 4 times
N.C.
B♭5
A♭5
D♭5
(Shout:) Re - spect! Walk!

N.C. E♭5 F5 F♯5 F5 E♭5 N.C. B♭5 N.C. A♭5
Oo, what did you say? Re - spect!
w/Rhy. Fill 1 (Gtr. 1)
N.C. D♭5 N.C. E♭5 F5 F♯5 F5 E♭5 N.C. E♭5 F5 F♯5 F5 E♭5
Walk! Are you talk-in' to me? Are you talk-in' to me?
Outro:
N.C. E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5
Walk on home, boy.
P.M.
E5 E♭5 D5
N.C. E5 E♭5 D5
Play 7 times and fade

E5
B♭5
E5
G5
B♭5
1/4
P.M.
1/2
1/4
1/2
E5
B5
E5
1/2
1/2
1/2
1/2
1/2
P.M.
F5
E5
F5
Gtr. 1 (left)
1/4
1/4
P.M.
Gtr. 2 (right)
1/4
1/4

E5
F5
E5
1. Truly, truly, truly, truly. truly, truly, truly. truly.
2. Expect, expect, expect, expect, expect, expect, expect, ex-
Rhy. Fig. 2
1/4
P.M.
1/2
Verses 1 & 2:
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 8 times
1. Fuck the world for all it's worth, ev-'ry inch of plan-et Earth.
2. See additional lyrics
Fuck my-self, don't leave me out, don't get in-volved, don't cor-ner me. In-side ul-cer,
un-just bas-tards, file out face first. Meet the lies and see what you are.
Chorus:
N.C.(E5)
(B♭5)
(E5)
It's forc-ing you down
Gtrs. 1 & 2

(B♭5)
(E5)
(B♭5)
and it's grind - ing a - gainst — you.
Let the war nerve break, -
1/2
(E5)
(B♭5)
To Coda
Tempo I (♩. = 100)
Interlude 1:
N.C.(E5)
— oh. —
For ev - 'ry fuck - in' sec - ond the pa - thet -
Riff A
grad bend
ic me - di - a piss - es on me and judg - es what I am in one par - a - graph. Look
(B♭5)
(A5)
(G5)
(E5)
here! Ah, fuck you all! —
end Riff A

D.S. 𝄋 al Coda
B5 F5
1/2
1/2
1/2
1/2
1/2
Tempo I (♩. = 100)
Interlude 2:
w/Riff A (Gtrs. 1 & 2) 2 times
Coda
N.C.(E5)
All the mon-ey in the fuck-ing world could-n't buy me a sec-ond of
(B♭5) (A5) (G5) (E5)
trust, or one ounce of faith in an-y-thing you're a-bout! Fuck you all!
(B♭5) (A5) (G5)
Bridge 1:
w/Rhy. Fig. 1(Gtrs. 1 & 2) 2 times
E5 (B♭5) (A5) G5 E5 (B♭5) (A5) (G5) E5 (B♭5) (A5) (G5)
Feel flow and I will.
E5 F5 E5 (B♭5) (A5) (G5) E5 (B♭5) (A5) (G5)
Noth-ing is worth the sleep that I've lost, a-pol-o-gies are un-ac-cept-a-ble now. A
E5 (B♭5) (A5) (G5) E5 F5
blis-tered re-venge a-waits in me, this is fuck-ing love-less!

Tempo II (♩ = 100)
Interlude 3:
N.C.(E5)
Now!
Wow!
Gtrs. 1 & 2
P.M.
Bridge 2:
Hate!
Hate!
Riff B
1/4
P.M.
P.M.
w/Riff B (Gtrs. 1 & 2) 3 times
Hate!
Hate!
Hate!
Hate!
N.C.(F5)
Hate!
Hate!
Hate mail
not read,
Riff C
Gtrs. 1 & 2

Verse 2:
Expect the worst, you bleeding heart,
But kill me first before it starts.
Yes, my cock is getting hard,
We are born different after all.
Invite mayhem, produce weapons.
Shout out, burn down,
No CNN or media now.
(To Chorus:)

WHERE YOU COME FROM

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBO
PHILIP HANSEN ANSELMO and REX ROBERT BROV

Tune all gtrs. down one whole step:
⑥=D ③=F
⑤=G ②=A
④=C ①=D

Moderate metal ♩ = 108
Intro:
N.C.
*Gtrs. 1 & 2 *(w/dist.)*

f

*Two gtrs. arranged for one gtr.

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A.H.
tr
T
A
B
tr

A.H. A.H.
T
A
B

E5
1. It's
w/trem. bar
staccato throughout
*l. r. l. r. l. r.
T
A
B
*Gtrs. 1 & 2 panned left and right.

Pre-Chorus:
But it's still a - live.
A.H.
A♭5 F5 N.C.
E7
And it's in me now.
hold
A♭5 F5 N.C.
E5
And it lives and breathes,
but I can't give a fuck.
-1½
+1½
w/trem. bar
Chorus:
N.C.
I've got a big mouth,
Bkgd.vcl: I've got a

and there's a lot to learn
big mouth.
A.H.
T
A
B

from a bot-tle of whis - key.
Lot to learn, oo, oh.
tr
T
A
B

To Coda
1.
It's where you come from.
From a bot-tle of whis - key.
T
A
B

E5
Yeah.
A.H.
T
A
B

2.
N.C.
2. A
It's where you come from,
T
A
B

it's where you come from,
it's where you come from,
it's where you come from,
A.H.
T
A
B

8va
*Tap notes with edge of pick.
grad. release
Half-time feel
w/vcl. ad lib.

8va
Gtr. 3
Gtr. 1
mf
grad. gliss.
E5
G5
E5
I fell in front of my friends, I dropped out in front of the world.
Gtrs. 1 & 2
8va
A.H.
D.S. 𝄋 al Coda
You call that su - per - nat - u - ral, it ain't!
random pick slides
down neck

Faster ♩ = 152
Coda
N.C.
N.C.
It's
where.
Gtrs. 1 & 2
partial P.M.
G5
F5
Black wings will weath - er your flight.
hold open string
partial P.M.
B♭5
A♭5
For some, there's no sec - ond
partial P.M.
hold open string
time,
G5
F5
fol - low - ing paths of your
partial P.M.
partial P.M.

B♭5
C5
life.
I stepped off the moun - tain to the
G5
F5
sky.
Watch your eyes, no.
poco accel.
B♭5
A♭5
It's where you come from.
G5
F5
Watch your eyes, no.

B♭5
C5
Where you come from.
T
A
B
Outro:
G5
F5
Way back.
G5
B♭5
A♭5
It's where you come
G5
F5
from.
Where is it?

Verse 2:
A remedy to the curse,
On harder waves control.
Look at what's around,
I just can't lie around,
Feeling sorry for myself.

Pre-Chorus:
But it's still alive,
And it's in me now.
And it lives and breathes,
But I could care less.
(To Chorus:)